

"GALLOPING
ON"

Publix Opinion

"GALLOPING
ON"

Vol. II

Publix Theatres Corporation, Paramount Building, New York Week of March 12th, 1928.

No. 16

EXCLUSIVE STUDIO SERVICE

JOHN BOYLE HAS WON PRAISES OF BROADWAY STARS

Staged Dances For "Follies" and Other Big Shows

John Boyle, generally conceded to be one of the best, if not the best, dancing instructor in the country, has been engaged by Publix to stage the dance routines for "Hey Hey," Jack Partington's next big Publix stage production.

Boyle has been in the limelight of Broadway for years as a dancer and an instructor. Prior to giving up active work behind the footlights he was considered the best tap dancer in the show business. During that time he appeared with several George M. Cohan Revues, some Winter Garden productions and other Broadway musical successes. When he started to teach dancing he was in demand for some of the biggest musical productions. Boyle staged the dances for several editions of the Ziegfeld "Follies," "Castles in the Air," "I Told You So" and many others. In addition to staging production dance numbers Boyle has instructed some of the country's leading dancers. Among those who have learned new steps from him are Harland Dixon, Jack Donahue and Marilyn Miller, now starring in "Rosalie;" Tom Patricola, Olin Howland and scores of others.

Unit Show Changes

Tom Long and Sally Small will be out of "Blue Plate" from Chicago on. Francis Luther is out of Jack Partington's "Hula Blues." The three Ormond Sisters are out of "Russian Revels," replaced by the teams of Ross and Gilbert, and Emerson and Baldwin.

Emotional Gag Good

Wallace Allen of the Penn Theatre, Pittsburgh, cashed in on the Blonde vs. Brunette emotional idea, recently. He used Margaret Ball, exceptional pretty blonde dancer in Publix stage show, "Way Out West," to carry out the idea and got big space in the local papers. The discussion has been raging nationally since a Columbia University professor claims brunettes show a greater emotional response than do blondes. The idea is worked out by having physicians register the pulse beats of the contestants with an instrument styled a spygmonometer during the enactment of a particularly torrid love scene in any pulse-quickenning cinema attraction.

FRESH FROM MILAN!



Sandra Ratti, pretty little Italian dancer, who made her American debut at Indianapolis last week in Paul Ocard's peppy Publix stage production, "Dancing Feet." She replaced Margaret Ball in that unit show.

ROYALTY PAID BLUE TRIBUTE

How would you like to strut your stuff before a royal gathering whose combined wealth totalled close to \$10,000,000,000? Ben Blue, dancing comedian in Frank Cambria's latest Publix production, "Galloping On," had that honor while he was appearing in London a year ago.

It happened at the Royal Ball, tendered in honor of the Marajah of India at the Cafe De Paris in London, and Blue was the principal entertainer. Among those who giggled gleefully and chuckled regally at his mirth-provoking antics were not only the Marajah, but every leading potentate of India, King Albert of Belgium, the Prince of Wales, the Duke and Duchess of York and many others of royal rank.

On Lusitania When It Was Torpedoed

When the Lusitania was torpedoed by a German submarine and sunk in May, 1916, among the survivors of the ill-fated vessel was Ben Davies, a member of the Royal Welsh Singers, who were returning to England to fill a series of concert engagements.

Davies, whose melodic voice is heard with the Bachelor Octet in Frank Cambria's Publix stage production, "Galloping On," now playing at the . . . Theatre, gives a graphic recital of the disaster which aroused America to a fever pitch that was not quelled until a khaki-clad army of young Americans returned victorious from overseas three years later.

Of the Welsh singers who were aboard the Lusitania when the undersea menace flung its death-dealing torpedo, three were drowned. The others were among the fortunate survivors who were picked up. The troupe was reorganized and finally reached this country

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PUBLIX OPINION GETS STUDIO WIRES WEEKLY OF FRESH MOVIE NEWS

Through arrangements consummated this week with the Paramount West Coast Studios, Publix Opinion will, from this issue on, be in a position to offer to the Publix Theatres Corporation's field representatives first hand, up-to-the-minute and live-wire studio information. This information will be sent by telegraph weekly to Publix Opinion through the columns of which it will be disseminated.

This tie-up with the West Coast studios should be of great

HOT SHOTS FROM HOLLYWOOD LOTS

By ARCH REEVE

(Special Wire To Publix Opinion)

Hollywood, Cal., Mar. 10th, 1928—Jack Holt re-signed yesterday for Zane Grey specials and will start within fortnight on "The Vanishing Pioneer" first of series. James Hall, featured player. Benjamin Glazer, scenarist, and Herman Mankiewicz, title writer have signed new contracts. Titles definitely set this week are "The Drag Net" for current George Bancroft vehicle and "A Date With a Duchess" for current Adolphe Menjou vehicle.

Three pictures went into production yesterday. One is an untitled mountaineer feud comedy starring Wallace Beery and Raymond Hatton with Lane Chandler, Mary Brian and Gardner James; the second is "The Magnificent Flirt," starring Florence Vidor, with Loretta Young, Marietta Milner and Albert Conti, written and directed by H. Dabbadie Darrast; the third is a baseball romance, "Knocking 'Em Over" starring Richard Dix with Jean Arthur and Philo McCullough leading supporting cast, Mike Donlin as technical director and directed by Fred Newmeyer director of The Quarterback.

George Bancroft's second starring picture "The Drag Net" started last week under direction of Josef Von Sternberg, director of "Underworld" and "The Last Command." Unusually strong cast includes Evelyn Brent, William Powell, Fred Kohler and Leslie Fenton. Bebe Daniels, after three weeks in hospital as result of accident on location, returned to studio Saturday and left at once on two weeks location trip to Yellow Aster Gold Mine, Randsburg, California, for exterior scenes of "The Fifty-Fifty Girl;" James Hall is leading man, Clarence Badger director.

Art Landry South

Art Landry will open at the Saenger Theatre, New Orleans, as personality leader on March 24th. His first show at that house will be "Jazz Grab Bag."

assistance to the men in the field and help greatly in cementing their friendships with local newspapers, ever on the alert to get fresh news of motion picture activities. Ed Olmstead, of the Home Office Publicity and Advertising Department, gets credit for this weekly wire service to Publix Opinion, having personally negotiated the tie-up with Arch Reeves, Publicity Director of the Paramount West Coast Studios, while in Hollywood.

This information is brand new, exclusive and comes by special wire. Use it in your programs and give it to your editors quickly. They will appreciate it as it includes real picture news and items that the syndicates will release weeks later. Arrangements are also being completed by Publix Opinion for Publix managers and Press representatives to get, direct from the studios, a weekly service letter, containing picture production news and inside information which will be of tremendous value in selling Paramount Pictures to the public. This special letter will outline the coming productions and point out the sales high-lights in a new way. Be sure to keep this information in your Ticker File for future reference.

After reading the first news wire which you will find elsewhere on this page, write Publix Opinion what you think of it and outline the manner in which you intend using it. A forthcoming feature will be devoted to your replies.

All-New York Girls

The Allan K. Foster School, whose talented dancing ensembles are now features in several Publix stage productions, has tied up with Roseland, New York's leading ballroom, whereby an All-New York group of girls will be selected by Roseland and trained by the Foster School as a unit for a Publix stage production.

CREATED DOG'S ROLE IN "PETER PAN"

Latell has impersonated
animals both wild
and tame

Children of all ages from three to ninety-three are promised one of the special treats of the current theatrical season when Alfred Latell, recognized as the world's greatest portrayer of stage animals, comes to the . . . Theatre next week in his characterization of "Bonzo," the melancholy mongrel, which he first made famous with Maude Adams in her immortal success, "Peter Pan." Latell appears with Frank Cambria's latest Publix stage production, "Gallop On."

Latell, recently featured in the Ziegfeld "Follies" and on tour with Sir Harry Lauder, knows the characteristics and reactions of animals as no other impersonator of the past or present entertainment world. He has studied his models from the complacent cow in the late L. Frank Baum's famous fantasy, "The Wizard of Oz," down to "Bonzo" from real life, watching them for months on end before attempting to imitate them.

In his time, Latell has played most of the important animal roles of the contemporary stage, with the exception of the gorilla in the play of that name and the baboon in "The Monkey Talks." Strangely enough, he has never developed a flair for portrayals of the simian family, believing that "such imitations are getting too close to home!"

Besides impersonating the aforementioned bovine and "Bonzo," the famous animal imitator has been the wolf in "Little Red Riding Hood," the cat in "Puss in Boots," a lion, a comedy horse and many other wild and domesticated beasts. The dog, Bonzo, which he is presenting on this tour, is generally conceded to be his masterpiece—as joyous a bit of canine clowning as anyone could hope to see.

Latell is assisted in his act by dainty little Sylvan Dell, whose love for "Bonzo" leads to a series of mirth-provoking incidents.

ACTOR WHO SAW LUSITANIA SINK

(Continued from Page 1)

some time later. Among those who came was Davies, who later was one of the original members of the Royal Welsh Male Quartette.

In recounting the story of his rescue, Davies related how he was one of the last to leave the doomed vessel. Several of his colleagues were fortunate enough to be picked up by life boats. He struggled in the water for several hours before he managed to clamber on to a raft. With great difficulty he managed to hold his position on this raft for sixteen hours when he was picked up by one of the boats. He and the survivors in this boat were later rescued by a tramp steamer which brought them to Queenstown where most of the others who were saved were sheltered.

LEADS A DOG'S LIFE!



Alfred Latell is shown here in the Dog role he impersonates in Frank Cambria's "Gallop On." Pictured with him is Sylvan Dell, whose love for "Bonzo" evokes a series of comedy incidents. Latell has portrayed animal roles in some of the foremost productions of the last decade.

Photo by Nathan, P. O. Staff Photographer

IMPERSONATED CHAPLIN TO GET START ON STAGE

Ben Blue, Comedian in "Gallop On," Was Hailed by European Royalty As One of Our Greatest Funsters

Ben Blue, American born entertainer, who recently arrived home after a triumphant tour of Europe that lasted almost two years, will give local theatre-goers a good idea of why he made crowned heads of the Old World laugh most democratically when he appears at the . . . Theatre with Frank Cambria's Publix stage production, "Gallop On."

The popular young American comedian, already established in his native land, went out to conquer theatregoers across the Atlantic about two years ago. He was a young riot from the start. In the exclusive West End of London he appeared for thirteen months. He played seventeen weeks at the Coliseum, in London; ten weeks at the Alhambra and Victoria Palace in the same city, and for long engagements in Berlin, Paris and other cities. The Prince of Wales heard him twenty-seven different times, eight being command performances. He also had command performances before Von Hindenburg in Germany and other European dignitaries. Blue was the regal favorite at the fashionable Kit Kat Club in London and soon built up such a royal and aristocratic following that he opened his own club in London—the Tricuity. Not only did he achieve success by his singing, dancing and comedy but he won distinction in British cinema circles by playing a leading role in the Gaumont's screen version of "The Arcadians," the scenario of which he had written.



Nathan Photo

One can appreciate Blue's success if one has some knowledge of his career. He is a Canadian, twenty-five years old, born in Montreal, and comes from a professional family well known in Montreal social circles. He left Canada when he was nine years old and went to Baltimore and a

(Continued on Page 3)

PAGING BALTIMORE, PORTLAND, MONTREAL, BUFFALO AND OMAHA

A boy or girl who has achieved success behind the footlights is always worth a yarn when he comes back to the old home town to make an appearance in a Broadway show. In each issue Publix Opinion will point out those members of the unit shows who are natives of cities the shows play, or who got their first professional opportunity in any of the Publix unit show cities.

"Gallop On" is rich with such personalities. Ben Blue, for example, was born in Montreal. As a youngster he moved to Baltimore. One of his greatest boosters in that city is the influential Jacob Epstein, head of the Baltimore Bargain House, for whom Blue once worked for the startling salary of \$3.00 a week. Blue later went to Los Angeles where he got his first start as an actor.

A. G. Bowes, manager of the Bachelor Octette, shook a rattler for the first time in Omaha. Arabelle Merrifield was a well known soloist with the Minneapolis Symphony Orchestra prior to going on the concert stage. Ruth Parks, in her baby carriage was rolled through the streets of Portland, and Agnes Helliwell was a high school girl in Buffalo when her voice attracted the attention of Milton Aborn while she was singing the role of "Yum Yum" in an amateur revival of "The Mikado." Later Agnes was selected as "Miss Buffalo" in the Publix National Opportunity Contest and made her professional debut in the Publix production, "Young America."

Former Opera Star In "Gallop On"

Famous stage stars from musical comedy and grand opera no longer look lingeringly upon the citadels of the \$5-a-seat entertainments for their fame and income. Instead, they're turning to Publix Theatres, with its chain of luxurious, popular-priced theatres that stretch from coast to coast, and offer continuous playing time at salaries that far overshadow those of Broadway or opera.



Miriam Lax

steadier and more pleasant life of the movie theatre. Miss Lax, who is one of the stars seen in Frank Cambria's "Gallop On," which comes to the . . . Theatre for a week's engagement starting . . . , says she hopes she never goes back to Opera.

"It seems as if I spent five years fighting to get into opera, five more to stay in—and all I got was a lot of press clippings and enemies among the foreign-born stars. Now I'm playing to more appreciative audiences, and under more pleasant circumstances, and of course, with more reliable remuneration. I'm happy to say that the big movie theatres haven't room for 'temperament' back stage—and I got—Oh, so sick of European temperament in the opera!"

Camel Helped Film

The Sparks Circus which hibernates in Macon, offered Manager J. L. Cartwright the opportunity of ballyhooing "Beau Sabreur" at the Publix Capitol Theatre, Macon, Ga. Cartwright not only obtained a camel from the circus but was also furnished a man to lead the animal through the city streets.

The man was attired in a costume that reflected Algerian atmosphere while cloth banners on both sides of the camel's back gave the title of picture, name of theatre and play dates.

Made Quick Jump To Footlight Fame

Robert C. Cloy, the tenor in Frank Cambria's "Gallop On," now at the . . . Theatre, claims the record for jumping into theatrical prominence. The expression "jumped into fame over night," was gone one better by Mr. Cloy, a native of Boston, where he has studied singing.

Cloy came to New York and sang at an audition at which J. J. Shubert, one half of the well known producing firm of that



Robert C. Cloy Nathan Photo

name, had called. Cloy sang at 4:00 in the afternoon. At five he had signed a contract and at seven the same evening his trunk was packed and he was on his way to join the road company of "Artists and Models" in which he appeared for a full season. He also appeared in an Albert De Courville production and in several other Broadway musical plays, including "A Night in Spain" before signing a Publix contract.

EDWARD SMITH MANAGER

In last week's issue of Publix Opinion it was reported that Chester Stoddard, formerly assistant manager of the Paramount Theatre, had been appointed manager of the new Minnesota Theatre. This report was in error as Edward A. Smith, according to an announcement by Harry Marx, has been appointed manager of the Minnesota, while Mr. Stoddard is helping with the opening.

MELODIC VOICES FEATURE CAMBRIA SHOW

Member of Bachelor Octet has won his spurs as solo singer on concert or operatic stages

Hailed as one of the finest groups of male voices that has been assembled, the Bachelor Octet will appear here next as one of the outstanding features in Frank Cambria's production, "Galloping On," the stage attraction at the Theatre.

Each member of this octette has, at some time or other, won distinction as a soloist on either the concert or musical comedy stage. Ben Davies, was formerly one of the soloists with the Royal Welsh Singers. He was an original member of that organization which was aboard the Lusitania when that ill-fated vessel was sunk in 1916.

Tom Adler has sung on the concert stage and also appeared with "The Vagabond King" and "The Student Prince." Julius Behrend sang with "Princess Flavia" and "Cherry Blossoms" on Broadway; Fred Goodwin, celebrated English baritone, sang with the Boston English Opera Company; A. G. Bowes, manager of the Octet, comes to "Galloping On" via the concert stage; Louis Garon and Al Reeves have appeared in numerous Broadway musical productions, and Henry E. Merston has been singing on the concert stage for ten years. In addition, Merston is well known for his portrayals of Abraham Lincoln, having created the principal role in Ralph Kettering's "The Great Commoner."

The Seattle is the last word in picture theatres, being the largest in most respects to the big de luxe houses of the city chain, but with certain improvements made possible by the progress of theatre construction. The auditorium is of the Louis period, tastefully embellished at the same time restful to the eye.

The inaugural screen feature "Feel My Pulse," starring Ben Daniels. The opening stage attraction was "The Merry Widow" by Mae Murray, who was featured in the early run of this popular Cambria unit, it scored an emphatic success. Reviewing the performance of "The Merry Widow" at the Seattle, Variety said in part:

"The revue is the biggest and most pretentious flash the coast has seen in picture house entertainment. It is a Frank Cambria production and if the folks out here get more of the same ilk they are going to think pretty well of Cambria."

Latell is Great Exploitation Bet

In Frank Cambria's stage show, "Galloping On," Publix press representatives have a real exploitation ace in the person of Alfred Latell, recognized as the world's greatest portrayer of stage animals. Not only did Latell create the dog role with Maude Adams in "Peter Pan," but he also impersonated the complacent cow in "The Wizard of Oz."

Latell has made several tours of the United States, not only in leading Broadway musical productions but in vaudeville, during which tours he has gained for the attractions in which he was appearing invaluable newspaper publicity. This special newspaper success has been achieved by private appearances before tiny tots in hospitals, orphan asylums and various other institutions which serve as homes for youngsters. Latell will work in perfect harmony with the press agents of Publix theatres and in each city is willing to give such special performances as are outlined above. These outside performances should be carried on under the auspices of your leading newspaper. They are for a worthy cause and are of mutual benefit to both the newspaper and the stage show "Galloping On." Latell is a sure fire bet for exploitation.

VOCAL ENSEMBLE IN "GALLOPING ON"



A scene from "Galloping On," Frank Cambria's publix stage show in which is assembled some of the finest voices from the concert and operatic stages.

Photo by Nathan, P. O. Staff Photographer

CLAYTON TUNSTILL WINS KEN MAYNARD CLUB BAG

THE WAGON SHOW, a First National release, starring Ken Maynard, broke house records when it played the Sugg Theatre, Chickasha. It was skilfully campaigned by Manager Clayton Tunstill, and he, by the unanimous consent of the judges, wins the handsome Traveling Bag, donated by Maynard as an award for the most efficient campaign, executed in connection with the showing of any of his pictures played over the Publix Circuit during the months of January and February.

Three Ken Maynard pictures played extensively over the Publix Circuit during the two months of the contest, which ended February 29th, resulting in wide spread publicity for THE WAGON SHOW, GUN GOSPEL and THE DEVIL'S SADDLE. There were campaigns of various characters, effective and extensive in scope, representing such cities as Knoxville, Greenville, Tampa, Augusta, Des Moines and Rock Island, and other cities throughout the southeast, the southwest and central west.

Clayton Tunstill gets the prize for his exploitation of THE WAGON SHOW, a campaign which broke every existing house record on Friday, and then following through the second day, Saturday, broke all Saturday records. And this tribute was scored at a time when the weather was hovering around zero, when the families of Chickasha are usually toasting their toes around the fireside.

The gross business showing a 50% increase resulted, notwithstanding that the regular admission prices of 10c and 20c were charged. Indeed, not the least efficient item of Manager Tunstill's campaign is the fact that he featured his admission prices conspicuously, advertising by every means that there would be no advance. This was essential, because Manager Tunstill had planned an extensive campaign. And he is aware that when a picture is heavily campaigned in Chickasha, his prospects usually think in terms of advanced prices, and some of them are scared off.

Here's a brief description of the prize-winning campaign.

On every corner of the business section, considerably in advance of play date, a wagon wheel was tied to the electric light posts. Center pieces for these wheels were made from mat board, with a hole cut out so that they would fit readily over the

hubs. The mat board section of course carried the advertising message: "Ken Maynard in 'The Wagon Show'—At The Sugg—Regular Admissions."

On every corner, of every sidewalk in town—"The Wagon Show—Now—Sugg Theatre" was stenciled in water color.

Four days in advance, special typewritten slides were made and featured on the screen of all three theatres in Chickasha. Another one of Tunstill's operations, the Kozy Theatre, has a large mirror in the foyer which everyone faces when they come into this house. This mirror was used as a medium of exploiting "The Wagon Show," at The Sugg, with an advertising message lettered on it in water color. Vacant store windows were used, the signs painted on the glass windows, similar to the treatment of the mirror. Stills were placed in all hardware stores, with hand-lettered cards advertising "The Wagon Show" at The Sugg. These displays incidentally were fitted in with the wagon implements in these places.

As a ballyhoo, an old wagon was used with two small donkeys hitched to it, driven by a fellow dressed as a cowboy. This was captioned, "This Is Not One Of The Wagons Ken Maynard Used In Making 'The Wagon Show'—See The Picture at The Sugg Theatre—Now."

As a direct tie-up at the Sugg Theatre, with this extensive outdoor campaign, Tunstill arranged his lobby display by using a 24-sheet mounted on canvas. This device was hung from the outside edge of the marquee and extended down to the pavement, thus creating two entrances, and a sort of arcade effect. Each end of the banner was captioned, "Main Entrances—Ken Maynard in 'The Wagon Show'."

CABARETS ALSO CLAIMED HIM

"Galloping On" Comedian Member of Famous Coterie of Dancers

Ben Blue, whose dancing is one of the hits of "Galloping On," is a member of a once poor but now famous coterie of trippers of the light fantastic. Not so many years ago the late Valentino, the De Marcos, Ricardo Cortez, and numbers of other now famous artists, lived first in New York and then in Hollywood.

They danced when they could, taught and played extras in the movies and they lived the life of ambitious but a bit unfortunate troupers. Ben Blue was also one of this group. It was during this period that they developed the steps and the features which have since made them famous. Ben Blue was one of the very young members of this corps of artists. He has written what are called "gags" for the movies, and just when he was beginning to receive recognition for his work he finally decided to make his dancing ability pay. Cabarets then claimed him until a New York producer heard of him.

In musical comedy and vaudeville Blue soon became a favorite. He went to England to stay six weeks and was such a sensation he remained abroad two years, appearing in London, Paris, Berlin and other cities. He was contracted for "Galloping On" immediately following his return to this country.

Staged Treasure Hunt

Manager Raymond B. Jones and Publicity Director Bob Hicks tied up with the Fort Worth Press and a number of local merchants to put on a treasure hunt in connection with the exploiting of Douglas Fairbanks in "The Gaucho" at the Publix Theatre, Fort Worth, Tex.

The Press announced the contest through its columns and the merchants contributed prizes in addition to fixing up their windows with neatly lettered cards announcing the contest, title of picture, theatre and play dates.

Before the start of the 'hunt' for the golden key which unlocked the chest containing the \$25.00 in gold, all of the 500 men, women and children tied tags to their coats; the copy on the tags reading, "I am Hunting For The Gaucho Treasure Chest."

Sell Your
Stage Show

Publix Opinion

Send Us
Your Stunts

Vol. II.

Publix Theatres Corporation, Paramount Building, New York Week of March 12th, 1928.

No.

You Know What Publicity Will Do For You! What Are You Doing For Publicity?

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. Botsford, Dr. Advertising

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Sidney Dannenberg.....Alabama Theatre, Birmingham, Ala.
Jack Meredith.....Saenger Theatre, New Orleans, La.
Jack Chalmers.....Howard Theatre, Atlanta, Ga.
Sam Rubin.....Loew's Palace, Washington, D. C.
Howard Kingmore.....Century Theatre, Baltimore, Md.
Wallace Allen.....Loew's U. A. Penn, Pittsburgh, Pa.
Hal Oliver.....Midland Theatre, Kansas City, Mo.
James Loughborough.....Metropolitan, Los Angeles, Cal.

Fresh Movie News

By cooperation with Paramount's West Coast Studios, Publix Opinion is now able to supply a picture-news service that should be of inestimable value to all managers and press representatives. A weekly wire, direct from Hollywood will put at your disposal a number of exclusive news items that can be used in many ways. Newspapers will be glad to get this service and the feature can be augmented by local theatre paragraphs for immediate publicity value. Home office executives are enthusiastic about the possibilities of this new service and are anxious to see how it will be received around the circuit.

Your Last Chance

This is the final week of the Paramount-Christie advertising and exploitation contest. All exhibits must be delivered to Lem Stewart not later than March 20th so the returns can be turned over to the committee of judges for immediate consideration. Publix response to the generous Christie prize offer has been wholehearted and the managers and press representatives of all Publix theatres to play Paramount-Christie during the period of the contest have shown a new interest and responsibility in selling the comedy part of the program.

WITH SAM KATZ IN NEW ENGLAND

The following is an excerpt from the talk made recently by Mr. Sam Katz, president of Publix Theatres Corporation at the meeting of New England managers:

"We have a slogan in New York that we have tried to adhere to very carefully, and that was that we could only grow by our performance; that growth by the introduction merely of capital was not sound; that growth by any tradition or any power, or the application of that power, was not sound—that only a growth by performance was sound, because only upon that could you build a permanent business."

"We set about establishing an organization which we like to term a service station. And my own interpretation of your New York Office is that it is a service station. The titles that we have there, in my own opinion, are 'a lot of appraisals'—and they are only valuable insofar as they designate the proper divisions of the organized machinery necessary to conduct a business. But primarily, essentially and wholly, our only function there is to be of service."

"Now, when I talk about being of service, I want to tell you why we are of service. We are not necessarily any more ingenious than any man in this room or any Partnership or any Manager anywhere in the United States. But we do sit in one spot, New York, and review, daily, and every hour of the day, the activities of all kinds of operations all over the United States, under every kind of condition, every sort of financial condition, every kind of territorial condition, every kind of business condition, agricultural, manufacturing—various kinds of commercial activities—and we gather from that information that in turn can be disseminated out to the balance of the operation for an increasingly better result."

"If you could sit at my desk in New York for about ninety days, you would become greatly impressed with the fact that your particular and specific situation—any one of you—is no different from fifty or a hundred other situations in the United States—but that you have so many people in your community, you have a radius outside of your community that can be drawn upon, your people are in one line of industry or another, they spend so much money, and out of that they spend so much for amusement, for clothing, for automobiles, for radios—they are subject to every kind of entertainment that might in any way make any impression—and finally the figures will reveal that in proportion to the population and the earning power of the people, of your respective communities is available so much money for your specific theatre."

"And, again, I say if you were at my desk for about ninety days, you would find that the typical alibis that you have about the weather and the Carnival and the road show and this picture and that picture—are identically the same alibis that are used in Colorado, Texas, Oregon and everywhere else. You would find a very striking similarity. The most difficult things to discover are ingenious alibis."

"So, whether you took the group of men who are now in the New York Office, or whether you picked a group anywhere else and transferred them to the New York Office, that particular group of men, if they were attending to business and not running their

ROUTE OF PUBLIX UNITS FOR WEEK BEG. MAR. 17T

Vol. II, Publix Opinion

City	Theatre	UNIT	*P. O.
New Haven	Olympia	Rio Romance	Comin
Boston	Metropolitan	Hey! Hey!	"
New York	Paramount	See Saw	"
Washington	Loew's Palace	Galloping On	"
Baltimore	Loew's Century	Hula Blues	"
Pittsburgh	Loew's Penn	Dancing Brides	"
Syracuse	Loew's State	Pagoda Land	Comin
Buffalo	Shea's Buffalo	Take a Chance	"
Detroit	Michigan	Steps - Steppers	"
Cleveland	Loew's Allen	Gems	"
Columbus	Ohio	Milady's Fans	"
Indianapolis	Indiana	Tick Tock	"
St. Louis	Ambassador	Fast Mail	"
Chicago	Chicago	Dancing Feet	"
Chicago	Uptown	Havana	9-
Chicago	Tivoli	Blue Plate	"
Chicago	Harding	Mikado of Jaz	"
Chicago	Senate	Arabian Nights	"
Seattle	Seattle	Russian Revels	"
Portland	Portland	High Lights	"
San Francisco	Grenada	Merry Widow Revue	"
Denver	Denver	Rainbows	"
Omaha	Riviera	Leap Year Fancies	"
Des Moines	Capitol	Happy Go Lucky	"
Kansas City	Midland	Cabaret Capers	"
Dallas	Palace	Publix Revue	"
Fort Worth	Worth	Stepping High	"
San Antonio	Texas	Listen In	"
Houston	Metropolitan	Grab Bag	"
New Orleans	Saenger	Moonlit Waters	"
Birmingham	Alabama	Shadowland	"
Atlanta	Howard	Florida	"

*Indicates the issue of Publix Opinion, Vol. 2, in which data that particular stage production is listed.

theatres from a trout stream or a golf course, could, sitting in that office, be of service to the theatres of this entire Publix group.

The Publix group consists of seven or eight hundred theatres, of every character and every description, from the Metropolitan in Boston to the place in Fort Kentraut that runs two or three times a week; from the "shot-gun" that sells for ten cents to the picture theatre that gets a dollar; from the type of theatre that doesn't particularly get excited about this feature or that feature, because it has a policy of one kind, to the theatre where the feature picture is the entire entertainment and source of revenue.

And looking at the operation nationally and picking it apart, town by town, city by city, we have found many men who thought they had gotten all there was to be gotten out of their situations, they knew all about it, but by peeping in through the information available to them about many other situations, they have been pretty much surprised at what was there in addition to what they were getting."

Huge Banner Seen By Tampa Thousands

The opening of the new Tampa Airport was responsible for bringing many people from neighboring towns into the city and a huge banner on the side of theatre building was largely responsible for selling "Chicago"—the current film attraction at the Publix Tampa Theatre, Tampa, Fla.

The banner was made of canvas and measured 18' x 36' and could be seen for a distance of fourteen blocks. At night, it was illuminated by two spotlights from an adjoining roof.

This huge banner caught the eyes of everybody passing within a radius of fourteen blocks of the theatre and played an important part in holding up business nicely despite the interest in the opening of the new airport.

Equally important in the advertising of picture was the putting out of 500 tack cards in the form of an arrow. These cards were printed

Beg Pardon Ray

March 2, 1928
Mr. John E. McInerney
Publix Theatres Corporation
New York City.

Dear Mr. McInerney:
I am inclosing you an article from the February 18th issue of the Publix Opinion which, I wish to call to your attention, does not give due credit where credit is deserved.

The "Thank You Month" idea was arrived at in a meeting of my staff in which Mr. L. L. Edwards took part. The campaign was not held under his direction but was under the direction of Mr. Hicks and myself. I divided my personnel into three divisions, gave Mr. Hicks one division, Mr. Edwards one division and Mr. Sullivan one division. I call this to your attention because if anyone should get credit for the "Thank You Month" drive it should be our Mr. Hicks.

Mr. Edwards, as you possibly know, was at the Worth cooperating with us and did some very fine work but I feel it my duty to correct this mistaken idea that the "Thank You Month" drive was directed by him.

This week Mr. Hicks is sending a detailed report of our "Thank You Month" drive and the business getting stunts that we did during the month of February.

Best wishes and kindest regards,

(signed)
Raymond B. Jones

In red ink and carried copy—

CHICAGO.
The arrows were placarded over the city and surrounding vicinity—the arrow always pointing the general direction of the theatre.